

**DuckTales** is a sprawling tapestry of cross-genre fiction, with family firmly rooted as the basis for these stories. With strong characters, *DuckTales* can nimbly jump from science fiction to fantasy to mystery to pseudo-historical drama. The foundation this is built on is interpersonal comedy between strongly defined characters, exacerbated by the comedy of the situations they find themselves in. It's about a bunch of people with little in common who are attempting to make things work together.

There are multiple frame stories for the first season. The strongest personal arc is the rekindled connection between Uncle Scrooge and Huey, Dewey and Louie. The original *DuckTales* series finds them incredibly comfortable with each other, by contrast we're exploring the relationship between the elder statesman who never had children of his own and the three children from a generation he doesn't understand.

## *Story Ethos*

History and science are the foundation of the *DuckTales* plot. In seeking out more contemporary mysteries and conspiracy theories, as well as alternate locations that are less familiar than your run-of-the-mill pyramid or temple, we can present a show without rehashing, remaking or rebooting the original.

The stories are grounded in logic, then as the situation escalates we introduce more elaborate and supernatural elements to test the characters further.

With these scenarios we're focusing on scale, making everything feel larger, with a more cinematic take on action, painterly backgrounds and more rendered, three-dimensional characters in both art and writing. Each story has consequence for the characters and will effect their entire world.

## *Scrooge McDuck*

Scrooge McDuck is no longer the richest duck in the world and by the time he finds that out he almost doesn't care. He has lost touch with the reason he earned money in the first place, which was to do great things. His company is slipping away from him, most of his company is wrapped up in spreadsheets, stock markets, investments and other things he doesn't care about. Scrooge needs to reconnect with his roots, hard work and adventure.

When Huey, Dewey and Louie come to visit for the summer, the wonders of the world are once again put in front of him. Through them, he reconnects with his love of adventure.

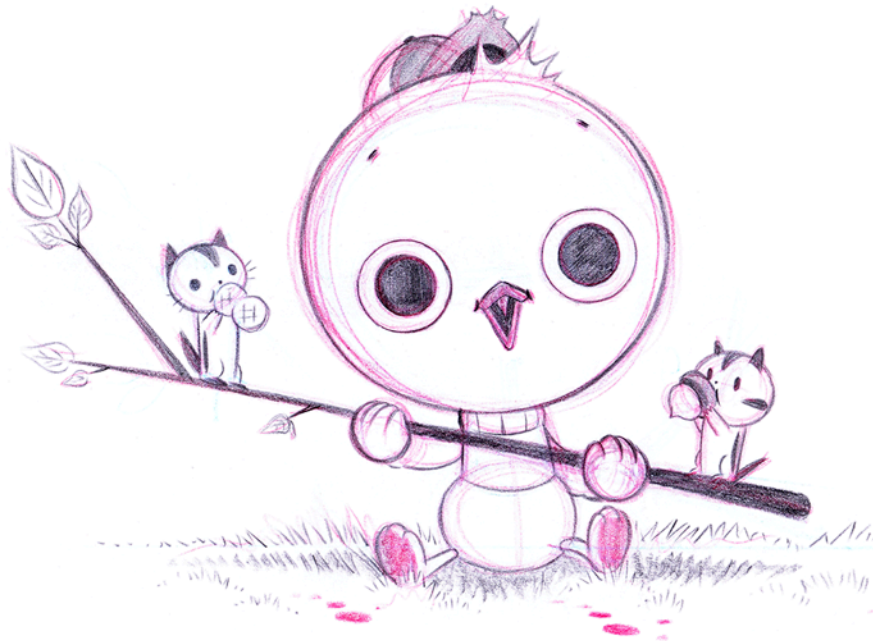
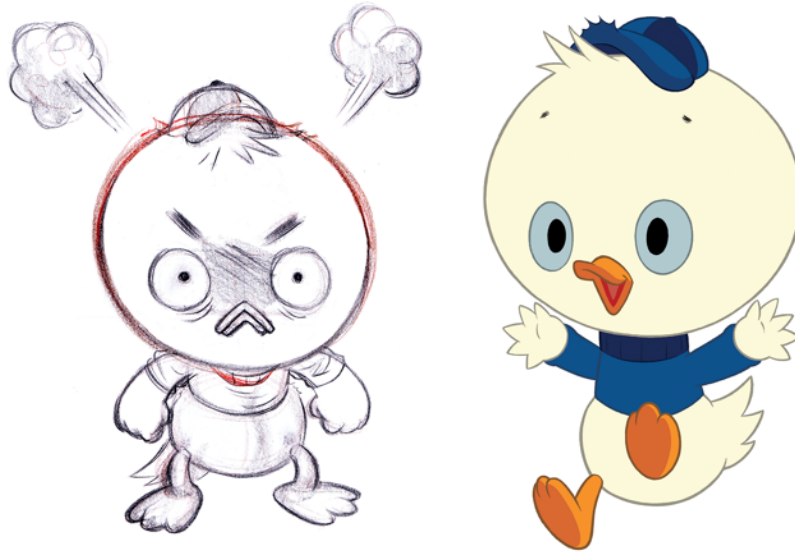
Uncle Scrooge, although not the focus of the series, acts as catalyst for many of the events, enabling these fantastic journeys through his vast wealth and experience.

The hard edge of Scrooge McDuck was smoothed out in the translation from comics to animation. In the current animation environment, it would be nice to expose Scrooge's weaknesses, stopping short of making him the often unlikeable coot of Don Rosa's *The Life & Times of Scrooge McDuck*. Scrooge is competitive and greedy and despite his protests, does indeed love money for money's sake, but all these shortcomings are inevitably really funny and push stories along.

The money bin is illustrative of Scrooge's internal conflict. The Money Bin only contains a portion of Scrooge's fortune, he can tell you the origin of any coin in there. The money bin is Scrooge's memoirs and every single coin tells a story about an amazing adventure or a lesson learned. Yet it is money hoarded, seemingly just for him.

### *Family*

The Duck universe is defined by extended family, a seemingly endless network of nieces and nephews and uncles. For Scrooge and for *DuckTales*, family is a fluid concept. Relatives are people that you have nothing in common with but have been forced to interact with by happenstance. Family is when a select few of those people, with their diverse backgrounds, come together and form something more important. This is what Scrooge has with his relatives such as Donald and The Boys, but also what he has with Launchpad and those who work with him.



*Huey, Dewey and Louie*

The kids are the real adults in *DuckTales*. In looking past the traditional limitations adults place on themselves, the boys have the clarity, motivation and endless optimism to solve the big problems they are often facing.

Their dynamic with the older characters in the series works because they all implicitly trust the boys and their abilities.



Much of their problem-solving is informed by the knowledge they acquire in the Junior Woodchucks, the seemingly ancient scouting organization that's been present in all Duck fiction to date. The Junior Woodchucks are gender inclusive, but the organization continues to emphasize the comical trumped up masculine imagery of the 1950s boy scouts. The merit badges are more along the line of medals and their positions are titles such as Colonel General, which give a lot of members an inflated sense of importance.

Each of the boys represents a different part of the Junior Woodchuck code that they follow. We are pointedly avoiding slapping archetypes on each character and different hair-styles, they're young triplets with similar voices, but this works for their characters. In making a subtle delineation between Huey, Dewey and Louie, we think the characters will be much more identifiable, without completely changing them from what they have been before.

**Huey** is impulsive, action-oriented and fancies himself a hero.

**Dewey** is an outdoorsman who is way too caught up in the rules.

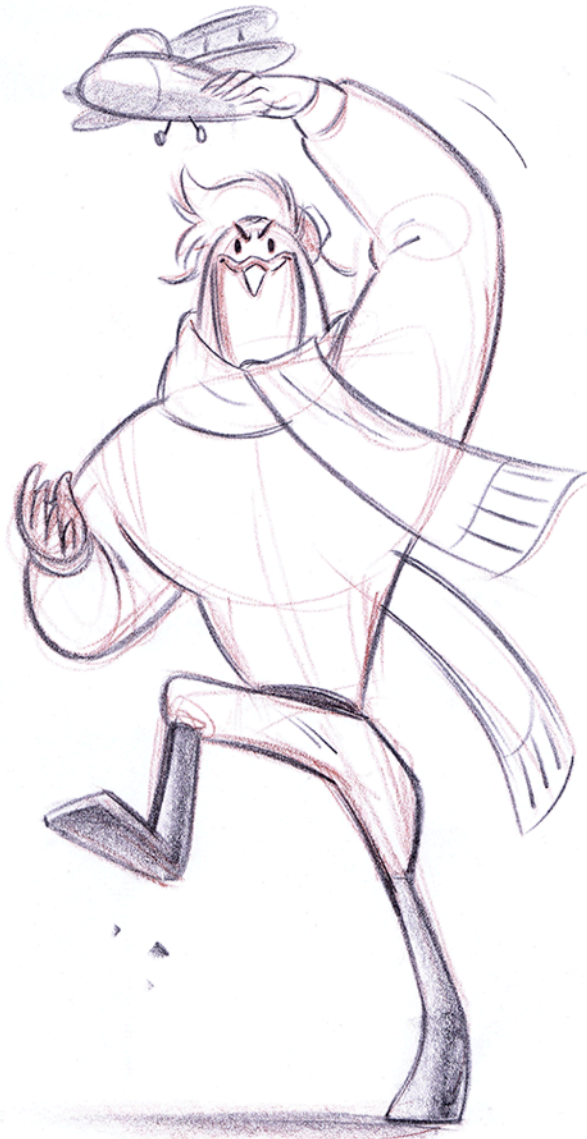
**Louie** is bookish, with knowledge of many subjects but master of none.

The arc of the boys is their growth away from each other in personal preferences but together in how they tackle problems. Together they share a number of traits such as enthusiasm, they're all nerdy in their own specific way, as any group of young kids who are super into the Boy Scouts would be.

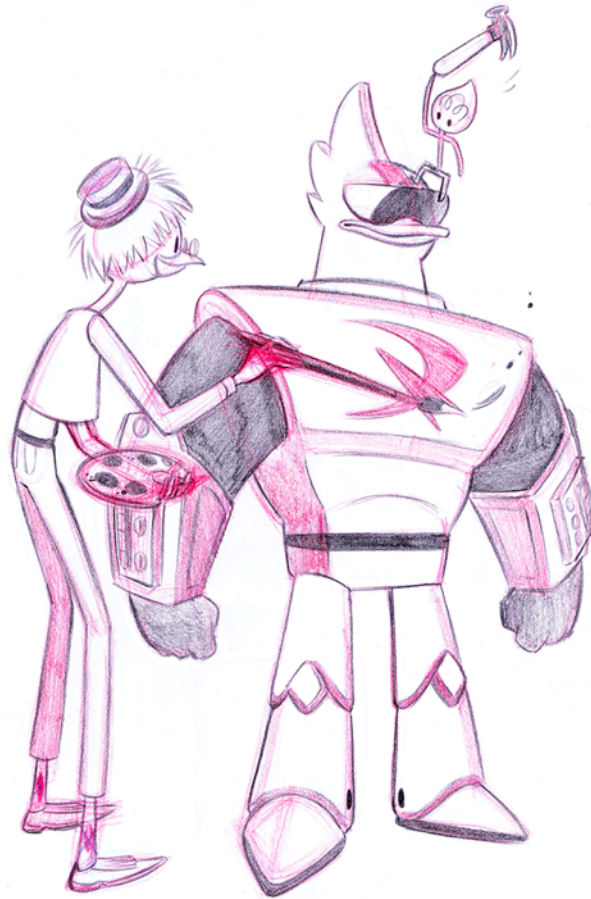


### *Launchpad McQuack*

**Launchpad McQuack** dwarfs his mother, brothers and sisters in stature and it is widely assumed by that he is adopted, completely unbeknownst to Launchpad himself. Launchpad's family is a group of traveling aerobatic artists, a bumbling group of carnies making a simple living going from town to town.



Launchpad breaks away from the family business to find himself, carving out his own place in the world as a romantic, adventuring pilot-for-hire. Hired by Scrooge because he was the cheapest pilot available, Launchpad isn't particularly adept at his job, but is quickly integrated into the family. He fancies himself a ladies man, but this is not the case.



### *Gyro Gearloose*

Gyro is an obsessed , single-minded inventor. An artifact of a bygone era, Gyro doesn't work within the University system and is apparently self-taught in his tinkering, though he doesn't seem to talk much about his background. Really, he doesn't talk much at all, as he is socially broken and obsessive. He enables a lot of the science fiction elements of the series.

Latching onto one particular throwaway gag from the original *DuckTales* series as a jumping off point for the character: Gyro made robots that back-fired, so Scrooge told him he was not to make robots for him anymore. So Gyro then went on to obliviously make even more dangerous robots for Scrooge's rival, Flintheart Glomgold. The scientist with seemingly no moral compass is an interesting character to explore.

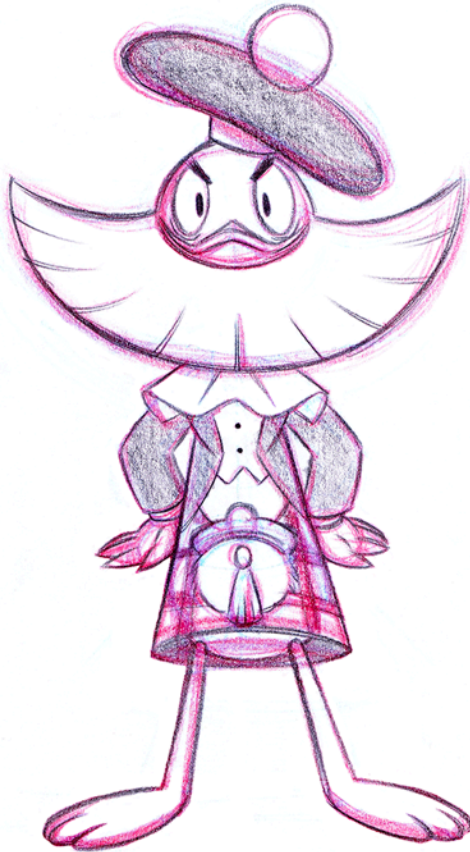




*Gladstone Gander*

Gladstone is the luckiest man in the entire world. Convolutedly related to Scrooge McDuck, it appears he may be the heir apparent to the McDuck empire. This wealthy layabout has never worked a day in his entire life, not because Scrooge gave him anything, but because it just worked out that way. The worst thing is, he is perfectly at ease with it all. He squanders his own vast fortune, but never seems to lose it all despite his incompetence. If he received a parking ticket for 75 dollars, a 100 dollar bill would be carried upon the wind into his hands.

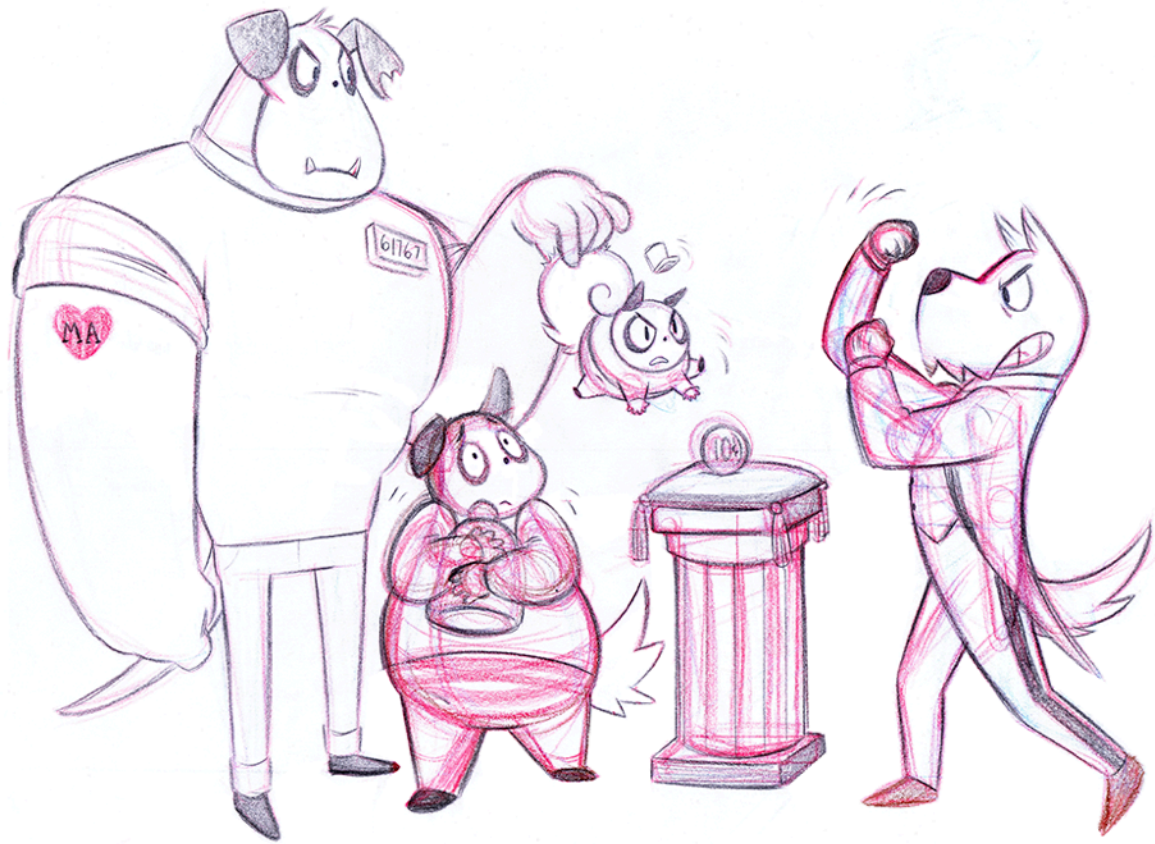
Scrooge is constantly bewildered and exasperated by Gladstone, but the kids love him.



*Flintheart Glomgold*

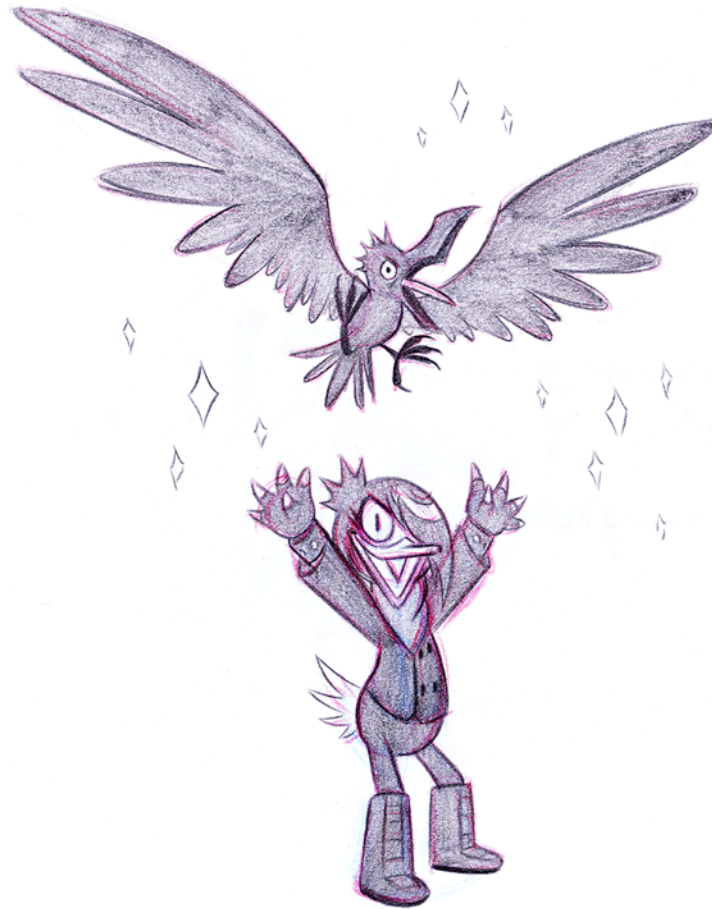
Scrooge McDuck's life has been forever intertwined with **Flintheart Glomgold**. He originally meets Scrooge McDuck when he first arrives in America, attempting to make his first fortune. Flintheart immediately swindles Scrooge out of what little he has and then isn't seen again until he re-surfaces in Duckburg as his nearest competition.

Flintheart isn't just Scrooge's competition, they absolutely hate each other. Scrooge is a reminder of Flintheart's petty beginnings, and Flintheart is Scrooge's reminder that someone actually got the best of him. Flintheart has frequently worked outside the law to grow his empire and this deeply offends Scrooge. Flintheart is what Scrooge could have become had he continued down that path: a bitter thief, alone and obsessed.



### *The Beagle Boys*

**The Beagle Boys** are pure chaos. A ridiculously extended family of career criminals, their ringmaster is Ma Beagle, a skilled thief whose skills were passed down through the family. Maybe she wasn't quite as good as her predecessors, as she found herself in jail repeatedly. While locked up she studied law, which allows her to seemingly spring her boys from the big house whenever it is required. Various branches of the Beagle Boys exist around the world, passing in and out of Duckburg as needed. The Beagle Boys aren't the true villains of *DuckTales*, they are another layer of peril that can be sprinkled on top of any story.



### *Magica de Spell*

Magica de Spell is a television magician, known for her iconic pet crow that sits on her shoulder, which for some odd reason she refers to as her brother. However, unlike many contemporary magicians, she insists her magic is supernatural in origin and steadfastly defends her secrets. With her style and demeanor, reminiscent of David Blaine and Criss Angel, Magica takes in the gullible wealthy, promising actual magical feats and predictions of the future, in exchange for a piece of their fortune.

Magica's real secret is that she is seeking out actual magic, which may or may not be real. Believing many of these magical secrets to be in long-lost ancient artifacts, this often pits her against Scrooge McDuck, who is seeking out the same treasures.





### *John D Rockerduck*

The best thing that can be said about Rockerduck is that "he isn't *that* bad". A focal point of the Italian comics, his character is as well known as Scrooge McDuck in most of Europe.

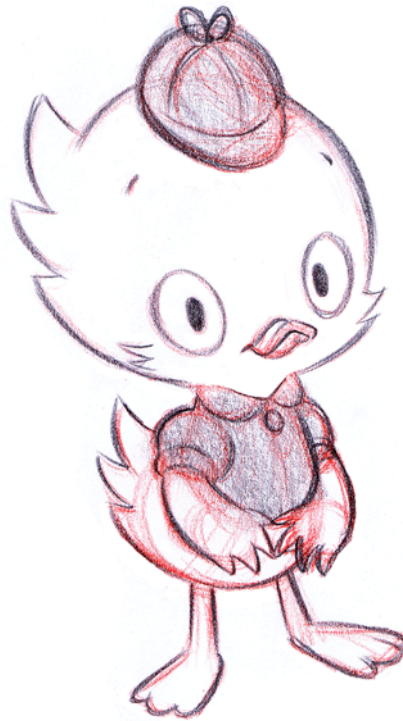
His father, Howard Rockerduck, was a beloved self-made millionaire philanthropist. Taking the helm of his father's company, it's apparent the son hasn't worked an honest day in his life and believes everyone to be some kind of moocher or grifter who is trying to get at his father's hard-fought fortune.

Outwardly he presents well, a Gatsby-esque character, with his father's museums and charities still ticking away. Scrooge, who respects the elder Rockerduck, sees through the child and fears he is chipping away at Duckburg, a city that Scrooge feels he built.

## **New Characters**

A lot of the women in the original *DuckTales* cartoon and the extended Duck universe have been misused. Webigail existed to be in peril, Mrs. Beakly was at best used as a bumbling sidekick and at worst as someone who existed solely to be underestimated.

Utilizing the extended Duck comics fiction as a jumping off point, we introduce Daisy's nieces named April, May and June.



### *June*

**June** is meant to be at the Junior Woodchucks Summer Camp, but due to a mishap involving some fireworks she has found herself, like many other wayward family members, on the doorstep of her distant relative Scrooge McDuck. Her character is informed by growing up in a big family and the desire to break away, carving out her own identity. However, she has inadvertently found herself in an even larger, more male family.

June often prefers the company of the older ducks, especially Launchpad, who she looks up to, overlooking his many glaring flaws. Although action-oriented like Huey, June presents a more calm and collected attitude in times of strife. This veneer falls away during moments of great turmoil, where she can be found reveling in the chaos of their most terrifying of situations. She's quite fond of explosions.



Rupert is the third butler of Scrooge McDuck, following Jeeves and Ducksworth, who were both consummate professionals. Rupert, by contrast, is another misfit that is thrust into Scrooge's life. Coming highly recommended from his previous butlers, Rupert is a working class Englishman with the veneer of a proper gentleman. Rupert is Scrooge's secret weapon, a problem-solving savant, but his solutions may lead Scrooge to what he needs, rather than what he wants. The situation will be resolved, but the path it takes will be likely embarrassing for those who asked for his help in the first place.

Rupert's opinion is often back-handedly offered to Scrooge, under the guise of politeness. He discourages Scrooge's old dusty top-hat and would prefer him to dress nicer, which angers old cheapskate McDuck. In addition to his quirks, Rupert is also protecting the treasure that lays beneath the money bin, unbeknownst to Scrooge and the kids.



*Emily Quackfaster*

Originally an older woman who actually worked as Scrooge's secretary, she was used sporadically and defeatedly in DuckTales as well as the comics.

Now, **Emily Quackfaster** runs McDuck Industries. Ms. Quackfaster and Scrooge bond over their collective adoration for all things monetary, but she doesn't share Scrooge's enthusiasm for adventures in faraway places, instead delighting in the everyday ruthlessness of the business world. Ms. Quackfaster will likely one day leave his employ and take Scrooge's place as the richest duck in the world, which is an idea Scrooge is surprisingly at ease with.

Eventually Ms. Quackfaster will take the place of Fenton Crackshell as **Gizmoduck**, the original series' riff on Robocop.

## **Episodes**

### *Guardians of the Lost Library*

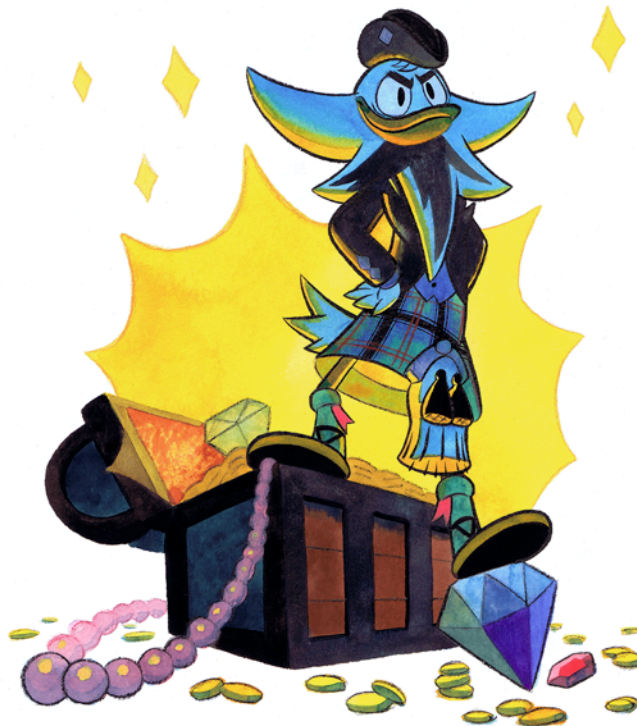
Using Don Rosa's short story *Guardians of the Lost Library* as a launching point, the story follows the ducks rediscovery of the lost Library of Alexandria, which was otherwise believed to have been burned (multiple times, in fact).

What the story is actually about is the kids finding a collective goal and doggedly pursuing it despite repeated failures. It's about Scrooge losing sight of the financial ramifications of a project and doing it for the right reasons. It also follows Scrooge's rival John D Rockerduck as he finally crosses the moral line he had created for himself, making him a villain, but then also continuing down this path to his redemption in helping the ducks do the right thing.

Finding partial ship logs in a lost chest of Spanish gold, the ducks realise that the library was saved and hidden after the second burning.

It proceeds to take them across many parts of Europe as the library is reported to be moved. In the end, it appears that the remnants of the library lie under Scrooge's own money bin, in the ruins of old Fort Duckburg.

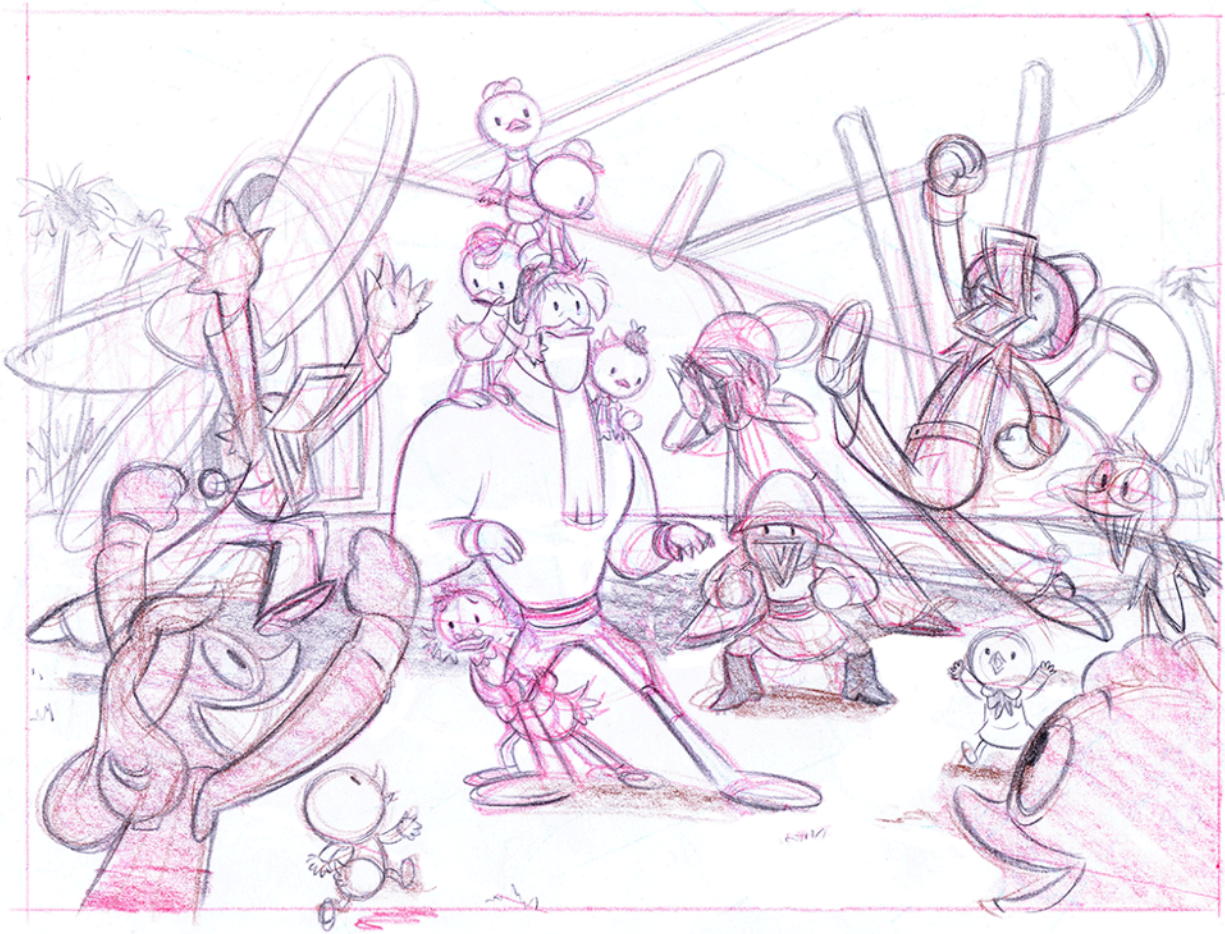




### *Clan McDuck*

Malcolm McDuck was a pirate, raiding Spanish trade routes around Scotland. In the McDuck family, Malcolm is embraced as a heroic Robin Hood who helped liberate the Scottish people from Spanish invaders. The Spanish sent 8 chests of gold to fund the conquest, but realising it was futile upon their arrival, attempted to leave with the gold, entrusting one chest to Malcolm McDuck, a double-agent. By stealing the gold, it is believed Malcolm stopped the Spanish from conquering the entire.

The boys are sent to Scotland to learn about their family history. There they learn of Malcolm McDuck, a pirate who raided Spanish galleons that were attempting to overthrow the Scottish clans. The McDuck family sees him as a Robin Hood type character, but their longterm rivals, The Whiskervilles, believe him to be a thief who stole from the Spanish for himself, hoarding his gold in the mountains.



### *Cargo Cult*

In searching for a suitable island to mount an expedition to the Mariana Trench, the deepest point of the ocean, McDuck discovers an island his business abandoned many years ago. Upon his arrival, it appears Scrooge had left all his employees there to fend for themselves for generations, and the society that has popped up revolves around the bizarre practice of trying to summon Scrooge's planes to drop supplies.

When it appears their pseudo-religious practice works, the boys try to work out who has been manipulating these people for all these years, discovering it is the inadvertent work of Gladstone.





### *Drought*

Scrooge made his first fortune in the klondike, mining gold and copper. He's been back once before, but since then the entire town had been flooded, which has given him a convenient excuse to not go back to the site of what he considers his biggest failure.

When a drought finally dries up the flooded Yukon River, the town is revealed for the first time in years. The old residents come trickling back for what may be the final look at their town before the waters rise again.

Huey, Dewey and Louie are concerned that Uncle Scrooge won't be returning to Duckburg with them, as he seems so happy to be back living life the way he was when he was younger.

### *Sand Wrecked*

While flying, Huey and Launchpad spot what appears to be the wreck of an old ship in the middle of the desert, but no one believes them, as they are historically the most unreliable. June is torn between her disbelief of Huey and her adoration of Launchpad. A sandstorm causes them to land nearby at Salton City, the dilapidated former seaside town that is rapidly drying up. Using a suit created by Gyro, resembling an antique atmospheric diving suit, they are able to submerge into the sand as if it were water. When they arrive at the wreck, they find Rockerduck and a band of treasure hunters. Although they are trapped under the sand, they don't want to be saved as they feel McDuck's men will take their claim.

### *Magica de Noir*

Gladstone announces his engagement to a popular celebrity, Magica de Spell. Scrooge, although bewildered, is glad that two thorns in his side are going to go off and annoy each other rather than him for a change. The boys naturally dislike this, due to their affinity for Gladstone, but June realizes that Magica is trying to kill Gladstone in an accident so she can inherit his fortune. Rupert, at the behest of the kids, is trying to break the engagement, despite Gladstone remaining oblivious to the attempts on his life.



### *Tiger in the City*

The Adventurers Club is an institution that Scrooge is proud to be a part of, a group of well-meaning folks who seek out to discover new and wonderful things in the ever-shrinking world of the unknown. However, Gladstone has made a rather ridiculous bet about trapping a supposed monstrous tiger that roams in the hills above Duckburg. Scrooge is content to let this scenario play out, but the boys realise that Gladstone has bet his share of Scrooge's own fortune.

### *Mystic Krewe*

Each year in Duckburg there is a costumed parade, where there are a number of increasingly elaborate and strange floats created and sponsored by secretive clubs. Huey is particularly nosy and doesn't quite like the parade, he wants to know who these clubs are. Scrooge, uncharacteristically, discourages Huey from digging around. After Huey successfully ropes June into his escapade, they realize that under the guise of the parade, the power-brokers of the city are having secret meetings. This includes Uncle Scrooge meeting with Rockerduck and even his outright enemy Flintheart. Huey feels like there has to be an explanation for it, but June, who is less familiar with Scrooge, suspects that he may be a villain.

This episode is based around the Mystic Krewe, an organisation of still undisclosed membership who designed floats for Mardi Gras.

### *Yokai (Japanese Ghost Stories)*

Above the clouds, atop a steep mountain in Japan, Scrooge oversees a small family farm, which grows the best ginger and wasabi in the world for the highest end sushi restaurants. Shipments have been missed repeatedly and suddenly the farm has cut off all contact, so Scrooge heads out to investigate. The small farm house is completely deserted. In front of the farm is a long wooden suspension bridge that leads from mountain-top to mountain-top.

Staying in the deserted house one night, the bridge rattles and spirits walk across it, monks believe that spirits have found it a convenient path into the afterlife, so no one wants to work at the factory. Really it is the work of Flintheart, who is using the bridge as a smuggling route.





### *Hollow Earth*

A McDuck mining operation has gone awry due to seismic activity and Scrooge has come out to assess the site. The boys stowaway, as this is a particularly dangerous assignment, but they irrationally want to see a volcano. When the volcano erupts they end up flying straight downwards into the cone, alongside the lava and when they eventually crash land they find a beautiful paradise inside the earth, with its own sun inside. The episode is about skepticism, as the boys progressively get taken in by the theory of the hollow earth, even as the logic appears shakier and shakier.



### *Tyrolean Festival*

Scrooge has promised the boys a real vacation, but tries to dodge it by suggesting locations where he has business holdings. The kids are ahead of him and veto anywhere they know features any kind of business whatsoever. Scrooge, panicking, chooses Austria, then after the fact has to work out how to do work there. Scrooge insists that Austria is just as wonderful as whatever island paradise they were going to visit, even though its readily apparent he knows very little of the country.

While lamenting their location, the boys see a terrifying monster, which turns out to be a gentleman in a rather convincing suit. By happenstance they are in Austria during a rare costumed cultural festival. The man is dressed as a Perchten, one of the protectors of Frau Berchta, who is meant to be the most beautiful woman in the world, but wears a terrifying

wooden mask to conceal her beauty. Every five years, they throw a citywide feast in her honor, where a member of the town will dress up as Berchta. Launchpad manages to goof up the feast, but everyone takes it in stride, except for the anonymous person dressed as Berchta.

After this kerfuffle, various historical artifacts around town are replaced with straw. The folks there believe that the folk tale has come to life and the Perchten are seeking vengeance on behalf of Berchta.

A few character arcs for the episode: Louie becomes obsessed with the folklore and begins to take the side of the criminals, as Launchpad has gravely offended them culturally. Scrooge sadly equates work with care, because one day the kids will inherit his empire. He comes to realize that there can be a balance and he can enjoy himself. Also, Magica de Spell is Berchta, they find the kidnapped gentleman who was going to be Berchta.

### *Alexandria*

Reportedly the Spanish boat crew didn't want to move the heavy books from the library of Alexandria, so they gave them to a group of scholars who hid them. The scholars believed the scrolls would finally be safe in their new location, as everyone thought they were either burned or pillaged.

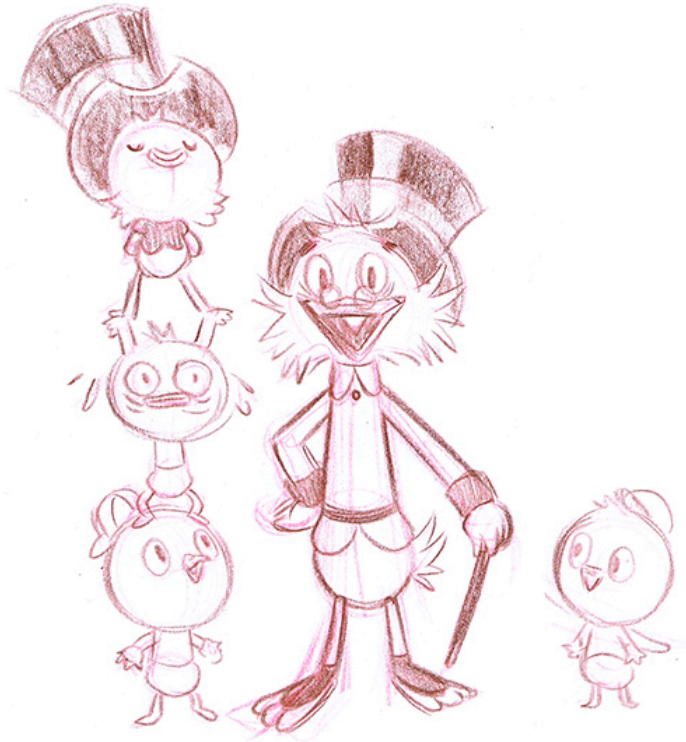
The ducks end up hiking to a Serapeum, an ancient Egyptian church, high in the mountains. Led by outdoorsman Dewey, they traverse the increasingly difficult terrain, where Scrooge is beginning to feel his age.

The monks, as part of their tradition, have never read any of the books. No one is even permitted to enter the room they are in. The ducks stay as the guests of the monks that night, disappointed, but ready to return home.. At night Huey hears people in the scroll room, cursing the fact that there is nothing in there. Fearing the room has been robbed, the monks

enter for the first time. They open the scrolls and they are all in fact empty.

The leader of the Serapeum leaves for a moment and hands a scroll to Scrooge, he said he will still not read it, but it may be useful to him. It states that the Library had been moved by Columbus back to Spain after all and that the empty scrolls were a decoy.





## Genre Shift

The original DuckTales is foremost an adventure show, with comedy sprinkled throughout, but by no means is its main goal comedy. Moving forward, *DuckTales* can be framed as an adventure-comedy, with the adventure propelling physical comedy elements that weren't present in the original series. We want to wrap character development in comedy, primarily for Huey, Dewey and Louie, who have never been able to stand separately as characters, emphasising their differences in a way that isn't obtrusive.

## Perspective and The Triplets

The series' point-of-view is from that of the kids. Watching them work through the problems they face and grow as characters will be immensely relatable for kids. This will also give Scrooge room to breathe and allow some of the wrinkles in his older, miserly and behind-the-times character to come through without being overwhelming.

Their view of the world in the original *DuckTales* was that of pure wonderment, but shifting this so the characters are more objective oriented will provide more story options and help build their individual characters. We also want to explore the idea that children think they know everything.

For example Louie's character: He thinks he has total knowledge of a place they're visiting, but really it's completely out-of-date from the Junior Woodchuck guidebook.

This isn't just a weakness for the characters, it ties to the concept we've been pushing, which is that the kids are the true problem-solvers and adults of the series. They aren't tied down by preconceived notions of how to behave in a situation based on experience. There's an innocence, but not a cloying one, to how they see the world and that gives them clarity.

We want to gradually separate the boys personalities from each other. They are still triplets and because of their youth and shared interests, they still have a lot in common personally, but it's their differing goals that define their characters.

In the art we've begun to modify their hats, the sleeves on their shirts, but we don't want to mess too much with their iconic colored look. We want them to be told apart, but part of being twins/triplets, such as being mistaken for each other, being thought of to be of the same personality, to people reacting awkwardly when faced with a bunch of identical people, can be a healthy part of their characters.

## **June**

One of the foremost goals with this project is to build up women who can drive stories. The original series marginalized the role of women, so rather than moving forward with the Nanny/Youngest Daughter dynamic between Mrs. Beakly and Webigail, from the original series, we need full female characters who can drive stories.

In the larger pitch, we talk a little about June, our idea for a new middle-child in the McDuck family, who is trying to find her place in a particularly male household, but felt even more out of place in her own home.

She definitely fulfills the role of a "new kid" in McDuck fold, but she takes this opportunity to put forward what she believes her ideal self: A serious adult. She has a lot in common with the boys, they don't have a combative girls v boys relationship, but she doesn't want to just be "one of them".

In addition it appears that there is a much more relaxed atmosphere in the McDuck house, less rules and more opportunities. It allows her personality to grow and for her to come out of her shell.

Part of what will round out June's character are the various role models that can be present in her life. In seeming contrast with how she carries herself, she admires Launchpad. Overlooking his flaws, his optimism and persistence is a source of inspiration to her. Adulthood signifies freedom to June and Launchpad immediately treats her as an adult.

But there are many other adults that June can learn from and grow alongside, such as the new Ms. Quackfaster, the thoroughly independent and goal-oriented woman who runs McDuck Industries.

There is a side to June that loves the chaos of their adventures, explosions and spectacle. Her character isn't perfect, which is a trap you can fall into when writing a strong character. She thinks she knows more than everyone else, she can go a little overboard and she can be quick to judge, especially all these new characters that she is being introduced to. But these shortcomings can be really funny when they break through and only serve to round out an interesting character.

## **Daisy Duck**

In addition to the McDuck CEO character, Emily Quackfaster, that we put forward in the pitch, we've also begun exploring a role for Daisy Duck, which illustrates our approach to writing women in the series. Daisy Duck is a character that hasn't been able to grow and in the instances they try to do that, it's particularly obtrusive, completely dismantling her design and changing her voice. Rather than take an approach where we throw out everything, it would be wonderful to show the contrast in the character. Daisy is an educated history student, working at a high level in a museum, either one sponsored by Scrooge or one of his rivals. Her knowledge can be integral to a number of the adventures that the cast end up on. She is somewhat at odds with the goals of Scrooge's expeditions, which is just to recover artifacts, rather than learn about them.

However, Daisy still retains signature elements of her character, such as her voice and her bow. You don't have to change who you are to be smart, you can wear a bow and you can still be strong, you don't have to conform to ideas of what it means to be feminine or what it means to be a strong woman.

## **Stories Driven By June**

### *Locked In*

A twist on the haunted house trope where you have to spend a night in a house to inherit it. Scrooge's house has been locked down due to a theft attempt, but their power and communications with the outside world have been cut. There is something in the house and they don't know what it is, so everyone is scared. Everyone becomes wrapped up in the idea that there is some kind of supernatural presence, even Scrooge. June is repeatedly tested in her own conviction, but is the glue that holds everyone together, until even Launchpad falters. Usually he would be the one to drop first, but he wanted to save face in front of June.

It's about putting people on pedestals and having unreal expectations and in doing so, you dehumanize someone. What June learns from this is that your idols are fallible, but that means that makes their place in the world attainable and real.

### *The Stand*

Rather than go with a lemonade stand trope, the kids are all selling the equivalent of Girl Scout cookies, as the Junior Woodchucks are a gender inclusive organisation. The difference is they have to make them, as Scrooge doesn't want to get the boxes of cookies to make them, as he feels it threatens his own cookie business. His excuse is that it's "just good business" for him to do it and that isn't personal.

The boys are excelling at their baking, but their marketing is poor. June re-frames the cookie business as a local, organic, hand-made, free-range cookie stand. People start to pour in. Scrooge gets a report that there are lines for their stand, that sales for his cookies are now at a stand-still, he tries to buy the business, but June wants him to learn a lesson, but maybe goes a little too far, buying out other businesses, torpedoing opposing scouts' efforts. Huey is the first one to lose his moral barometer and take it even further, trying to put Scrooge out of business, as it is "just good business".

In the episode we thought it could be fun to have June fashioning herself after Emily Quackfaster, the CEO of McDuck Industries.

## **Setting**

In our pitch, we emphasise a lot of the big idea episodes, fresh takes on cultural exploration (one of the signatures of the original series), mysteries and conspiracy theories. Those are all really fun to talk about, but giving the characters room to breathe is integral to their ability to grow. In building up Duckburg, we feel we can still have a variety of stories, but ground them a little more.

Duckburg, throughout the comics and the show, is often mentioned to be futuristic, but this atmosphere is never adequately built up. As a pseudo stand-in for San Francisco, we're running with the idea that Duckburg is the birthplace of technology. We're also integrating ideas inspired by the original plans for the EPCOT community, which was a technological test-bed.

We don't want to be overtly science-fiction, we find the setting would work as a blend of Googie architecture (faux-futuristic 1960s/1970s design, most iconically found in the weird UFO that sits in the middle of LAX airport) and 1920s art deco, with a number of contemporary pieces sprinkled in-between. This setting is inspired by the disparate architectures that dot around Los Angeles. Similarly, we'd love to look at the various different neighborhoods, rather than the cliché depiction of Chinatown that seems to pop up in every cartoon. For example, Los Angeles' Koreatown has the largest Korean population outside of Seoul. The fact they don't have to leave Duckburg to explore different cultural stories is a great opportunity for storytelling.

We want to explore the institutions of Duckburg: The Adventurer's Club, McDuck Industries, The Butler's Club (Since it appears every wealthy person in Duckburg has a butler), The Museum, The Junior Woodchucks. In building up these institutions, we have a wealth of opportunities for future stories based around them. These communities also

feed back into the idea of extended family that runs through DuckTales and all the Duck fiction.

### **The Arc and What It Means**

In the pitch document, we talk about the concept for the Library of Alexandria episodes. Although the specifics of the pseudo-history and conspiracy are really interesting, what is more important is what it says about the characters.

The theme that connects it all is that people keep attempting to destroy or save something, to varying degrees of success, but all of these great people essentially failed.

This story can test the kids. It's about perseverance, but even with that, the kids will fail for a variety of reasons, whether it's a mistake they've made or a mistake someone made hundreds of years ago. The prevailing message promoted through cartoons in the 2000s is that anyone can do anything if they try. What may be more interesting is the theme that you can try to do anything, but winning is not assured. The journey is the only thing that is a certainty and that has to be what you love above all else. You have to revel in successes both big and small. Not everyone is going to be a movie star.

Alongside their story is Scrooge's, where he keeps investing his time and money into trying to accomplish this great thing that may not even be real. His belief in the library is based in some fact, but it's more about his belief in the kids. Without them, he would have given up his search immediately. Through them, he begins to work out why he keeps doing these things.

For our villains, either Flintheart or Rockerduck, they also want the library, but for different reasons. They want it for power, they want it for profit, they want it because Scrooge wants it. Scrooge sees a lot of himself in these villains, which is why they're threatening. On the flipside, Scrooge's perceived weaknesses are the weaknesses in their own characters, just amplified. This is a wonderful opportunity for a redemption story for the villains, where one of them crosses a line and has to deal with doing something that was too much even for them.

We're quick to judge villains and send them to their deaths as an illustration of justice, but it may be nice to take a softer approach. Some of our villains are irredeemable, but it would be great to pull one back from the brink.